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THE MUSICAL TIMES, And Singing Class Circular.

JULY 1st, 1859.

THE GREAT HANDEL FESTIVAL AT THE CRYSTAL PALACE.

ONE hundred years ago the great Composer, George Frederick Handel, was consigned to the tomb in the mausoleum which an admiring nation had chosen for his resting place, and still his spirit breathes around us, inspiring, and affording an infinite pleasure to thousands upon thousands of musicians. Years have passed away—changes of every variety have taken place—men of all shades of genius have been forgotten—composers of every class have faded from the recollection of men—but the great Handel was a genius for all ages, the love of his works will never die, but will go on increasing daily in strength. Handel was a Saxon by birth, but England was the home of his adoption, and no composer has greater claims upon the British public, for it was here that all his finest compositions were produced. Much of his music is wedded to the service of the Established Church of England, and religious fervour is awakened by the strains of his immortal works. It is to Handel that this country owes the introduction of oratorios; and the fame of his operas still lives, even a century after his demise. No music ever spoke so completely to the audience; there is no trickery in his compositions, they do not even require a musician to understand them, for all can appreciate music that appeals to the heart, and speaks with a distinct utterance that is comprehended by all. He can be tenderly pathetic, graceful and gay, plaintively sorrowful, and solemnly grand. Every phase of human feeling is expressed with truth and certainty, and the lightest or most sublime subjects are equally well conceived. Handel gave to the world a numerous collection of unrivalled beauties. He wrote Oratorios, Operas, Te Deums, Psalms, Odes, Cantatas, Anthems, Songs, and Instrumental Pieces, with inconceivable rapidity, and every subject was treated with exquisite taste. He composed 22 Oratorios, 44 Operas, about 150 Cantatas, besides a host of other works. To the memory of his great genius is due the origin of those many musical festivals which are now of such frequent occurrence, and the size of which increases from year to year in such startling dimensions. In 1784, the first festival took place in honour of his birth, when 526 artistes were brought together, a very great number for that period. Since then, the magnitude of these gatherings has been so vastly enlarged that we are now celebrating the centenary of his death with no fewer than 3,222 performers. The Handel Commemoration at the Crystal Palace must be taken as a grand national ovation to the genius of the great composer, and as a

proof of the hold which his music has obtained upon the hearts of Englishmen. No expense and no pains have been spared to make this performance perfect, and in every respect it has far exceeded any thing of the kind which was ever before attempted. A more magnificent spectacle it would be impossible to conceive than the vast orchestra which was assembled, and the whole formed a picture which none will ever forget. The immense area of the great transept was filled with thousands of spectators, and the gay dresses of the ladies produced an effect which required the brush of a painter to do it justice.

The Festival which took place in 1857 was no doubt to some extent an experiment, and in many respects the results fell short of what was anticipated, but all these defects have been remedied as far as the nature of the building would permit, and the performance may be pronounced as near perfection as possible. The space allotted to the performers was walled round with wooden panels, and the whole was covered in with a material well calculated to increase the power of sound. The number of executants was greatly increased, the whole strength of the band and chorus comprised the following performers: first violins, 92; second violins, 90; violas, 60; violoncellos, 60; double basses, 61; flutes, 10; oboes, 10; clarionets, 10; bassoons, 10; trumpets, 6; horns, 12; trombones, 9; opheiclides, 3; bombardous, 2; serpents, 8; double drums, 3; kettle drums, 4; bass drum, 1; side drums, 6; making the total of the instruments, exclusive of the organ, 457. The chorus consisted of 725 soprano voices, 719 altos, 659 tenors, and 662 basses, altogether 2765 voices; thus making a grand total of 3,222 performers.

The Rehearsal took place on Saturday, the 18th, commencing at 11 o'clock. The music chosen by Mr. Costa for this day comprised the "Hallelujah" chorus, and "Worthy is the Lamb," from the *Messiah*, and from the admirable style in which these choruses were sung, it was evident that there was no necessity for going through the other portions of the oratorio. Next came the whole of the *Dettingen Te Deum*; the recitative, "Rejoice, my Countrymen," by Mr. Weiss, and the chorus "Sing, oh ye Heavens," from *Belshazzar's Feast*; then a selection from *Saul*, the chorus, "Envy, eldest born of hell," and the "Dead March." The oratorio of *Samson* furnished the chorus "Fix'd in his everlasting seat," the exquisite air, "Let the bright Seraphim," exquisitely sung by Madame Clara Novello, and the chorus, "Let their celestial concerts all unite." Miss Dolby sang, "Return, O God of Hosts." The only portion of *Judas Maccabæus* selected for the Rehearsal was "See the conquering Hero comes;" and then followed the "Hailstone chorus," and some of the principal passages from the *Israel in Egypt*, all of which were given with great precision and effect

Monday—The *Messiah*. The work selected to inaugurate the Festival was the *Messiah*, and of all the works of Handel none is so deservedly popular as this. It assuredly contains some pieces better calculated for effect when sung by an immense number of voices in a large building than any oratorio ever yet composed. This work was written in only three weeks, and was first produced in Dublin, on the 13th of April, 1742, when the principal singers were Signora Avolio, Mrs. Cibber, Mr. Church, and Mr. Rosengrave. The performance was eminently successful, but for a long time afterwards the oratorio made no great progress in public estimation. In 1789, Mozart wrote his masterly additions to the instrumental score, which were intended as a substitute for the extemporaneous accompaniment on the organ with which the composer was accustomed to enrich the performance. Of late years no oratorio has been so often repeated, or has enjoyed so great a reputation. It has been heard in every town in England, it has spread over almost the whole continent of Europe, and is well known throughout North America. Its fame is truly universal, and its merit earns for it a rich success wherever it is performed. England, however, is its birth-place. In British soil it is indigenous, and here it attracts the love and sympathy of the inhabitants. We are accused by some of our neighbours of a want of musical feeling, and this may be true with regard to the flimsy productions of many composers, but the grand and sublime works of the great masters, particularly when combined with religious sentiments, are better appreciated in this country than in any other part of the world. The character of such a performance as that which has now taken place must not be judged of by ordinary rules. The nature of the building, and the vastness of the band and chorus, deprive it in many respects of that delicacy of expression which we are accustomed to; but, on the other hand, many parts derive a majesty and grandeur which are wonderfully effective, and in complete harmony with the theme. The solos, no doubt, lose much of their beauty unless in the hands of such extraordinary singers as Madame Clara Novello. The voice of this artiste is peculiarly adapted to an immense area, the softest tone was distinctly heard throughout the building, the *crescendo* and *diminuendo* could not have been more clearly defined in Exeter Hall than it was at the Crystal Palace. We speak more particularly of the quality of the voice; the intonation was as different from all the other singers as light from darkness. In the far off distance the voice was as a bird singing in the air, pervading all parts equally with a pure tone that was truly wonderful. Her "Rejoice greatly" was a gush of melody of most thrilling effect. In the solo, "I know that my Redeemer liveth," she contrived by the mere inflexion of the voice to produce the most intense pathos; and "He shall feed his flock" was given with an evenness of

sound throughout that could not be surpassed. Every one is well acquainted with the manner in which Madame Novello sings the solos in "God save the Queen." The Festival would be wanting in its chiefest ornament without this glorious addition; and if she sung nothing else, this alone would entitle her to the appellation so justly conferred upon her, of the Queen of Soprano voices. Miss Dolby we will now speak of, but here, unfortunately, we cannot give all the praise which she deserves. The simple fact is, that in such a building the great beauty of the contralto voice is lost. That exquisitely mellow, even, and unimpassioned style, which is the perfection of sacred music singing, and for which Miss Dolby is so justly celebrated, is curtailed of half its triumph by the nature of the place. The acute sounds are those best adapted to so vast an area. But with all these disadvantages she certainly effected more than could have been anticipated, and within a limited distance from the orchestral platform her voice was all that could be desired. Sims Reeves stands next, and here we come again to the acute sounds of the male voice. In the upper notes he was preeminently successful; in the *forte* passages his energy carried him over all obstacles, but the lower tones of the voice were seriously impaired by the extent of the building. The "passion music" was his great triumph, and all voices were loud in his praise. Signor Belletti and Mr. Weiss sang with skill, and the former deserves especial mention for the solos allotted to him, but it requires a very grand voice to do justice to such music, in such a building. In noticing the Choruses, much might be said as to the effect produced at different distances: when too near the orchestra, the sound was overpowering and unequal; at too great a distance, the harshness was subdued, the unevenness vanished, and all was charmingly soft and mellow,—but then the grand effect of power was wanting. In the upper gallery at the far end of the Palace, to which the gentlemen of the press had the honour of being consigned, the effect of the sound was muffled much in the same way as the tone of a violin is softened by the application of the mute. It is all very agreeable in certain portions of the music, and parts of a composition are often greatly heightened by it; but there is a nasal twang about the mute that is not quite pleasant for a continuance. In descending from the lofty summits of the gallery down to the pit or boxes, then the immense difference is plainly perceptible. The sound comes suddenly upon the ear with all its force and power. In the gallery, you are pleased with the distant buzz of numbers, but in the centre of the building, you at once become aware of the imposing effect of a multitude of voices. Here you are lost in admiration, and astonished at the volume of sound. It then becomes truly magnificent; and the feelings excited by the two grand choruses, "The Hallelujah" and "For unto us a Child is

born," are beyond all power of expression. The mighty volume of sound rolls out wave after wave, until the enthusiasm of the audience knows no bounds. But the climax is produced by the whole orchestra shouting in unison, when the mind becomes entranced with rapturous exultation. The band played the Overture and the Pastoral Symphony to perfection; and in the accompaniments throughout the oratorio, they could not have performed their part with more correctness and precision.

Wednesday—The *Dettingen* and Selection. The first part of the performance for this day was the "Dettingen Te Deum." This composition is set to the words of our English church service, and was composed by Handel upon the celebration of the victory over the French, obtained by the English joined with the Hanoverian and Hessian troops at Dettingen. This battle was of great importance, and was the last in which an English sovereign commanded. King George II. was a sturdy warrior, and fought on that field with admirable courage, and this Te Deum was performed in honour of the triumph he obtained. The whole of this grand work was most efficiently rendered. The solos, which are all for a bass voice, were sung in excellent style by Signor Belletti: the choruses were given in the most perfect manner; and assuredly they have never been heard in all their fullness and force before this commemoration festival. The effect of the voices in the semi-chorus, "To Thee all angels cry aloud," was marvellous. "To Thee cherubim and seraphim" was also admirably sung. The chorus, "The glorious company of the Apostles," in which the bass voices are so prominently employed, deserves special mention; and the choral trio, "Thou that sittest at the right hand of God," for the altos, tenors, and basses, was most excellent. The alto voice, indeed, was generally well defined throughout, which is not usually the case; but to effect this, there must have been a large admixture of male voices, for the female voice is seldom powerful enough in the lower register to produce much effect in large choruses.

And now we must speak of a serious defect in the music of the "Te Deum," which was that the soprano voices were not strong enough for the rest of the chorus. This may be attributed in a great degree to the division of the first and second cantos. All the choruses in the "Te Deum" are written with two canto parts, and the consequence of this is, that, instead of having 725 sopranos to match the 719 alti, 659 tenors, and 662 basses, we have but half the number of sopranos, that is, 363 to oppose to double the number of all the other voices; or suppose the fact was (of which we are not aware) that the second soprano part was divided between the sopranos and the altos; still we have but a greatly reduced number of voices for the me-

lody. Surely this arrangement must be injudicious. We do not know what obstacles there may be in practice to making a proper distribution of the voices, and no doubt this is a common fault in choral music; but we feel convinced that it is a very palpable error, and one that deteriorates most seriously from the effect of five-part choruses. In numerous instances on Wednesday, the melody, which should have been put prominently forward, was completely inaudible, or otherwise so far inferior in power to the other voices, that the effect was not only weakened, but absolutely ruined.

The second part of the performance opened with the bass recitative and song, "Rejoice, my countrymen," and "Thus said the Lord," from *Belshazzar*, which was well sung by Mr. Weiss; and the chorus which followed, "Sing, O ye Heavens," was in all respects adapted to the great orchestra, and was admirably sung. Then came one of the most interesting choruses in the selection, that is, "Envy! eldest born of Hell." This was given with so much energy and taste, that a universal demand was made for repetition. The same demand was made for the "Dead March," which could not have been better performed. The effect of the bass drums was heart-rending in the extreme; but in other respects there was not sufficient room for the display of an immense orchestra like the one assembled upon the occasion: the duet for flutes, for instance, and another for trumpets, might have been played with as good effect by a much smaller band, and the six flutes divided between two parts have but a meagre sound when they are afterwards joined with the whole power of the stringed instruments. The chorus, "Fixed in his everlasting seat," from *Samson*, was excellent; the roaring of the thunder, and the curious staccato passages towards the end, were all given with prodigious effect. After this, Miss Dolby sang the beautiful contralto song, "Return, O God of Hosts," from the same oratorio, and, for elegance in the flow of melody, nothing could have been better performed. Still there was a heaviness about the solo which rendered it but ill adapted to the occasion. The chorus, "To dust his glory they would tread," followed; and then came the gem of the programme, "Let the bright Seraphim," sung by Madame Clara Novello, and accompanied on the trumpet by Mr. Harper. Nothing could exceed the pleasure with which this charming solo was listened to by the audience, who with one voice demanded an encore. It was indeed perfection. In the chorus, "O Father, whose Almighty power," from *Judas Maccabæus*, the singers showed evidently that they were quite at home in the music, and sung it with real spirit and animation. Mr. Sims Reeves gave the grand air from the same oratorio, "Sound an alarm," with energy and brilliancy, and was encored. His shout upon the high A was powerful in the

extreme. The selection from *Judas* would not have been complete without Madame Novello's solo, "From mighty kings." She sang it with all that tasteful execution for which she stands wholly unrivalled. The duet, "Oh, never bow we down," was well given by Madame Rudersdorf and Miss Dolby, and the following chorus could not have been better sung. The day's performance was wound up by the trio and chorus, "See the conquering Hero comes," the former sung by Madame Novello, Madame Rudersdorf, and Miss Dolby. In the chorus, the effect was greatly increased by the addition of half-a-dozen side-drums; and this pleasing composition was never heard to greater advantage.

Friday—Israel in Egypt. This glorious commemoration was brought to a close on Friday, by the performance of *Israel in Egypt*, in which the magnificent choruses were given with an *ensemble* and vigour that in some instances surprised even those who had already heard the *Messiah*, and the selection of Wednesday. The announcement that her Majesty would be present, the fineness of the weather, and the great attractions of the oratorio, brought together a larger concourse of people than on any of the previous days. Although the Queen did not attend, the Prince Consort, accompanied by the Princesses Alice and Helena, were in the royal box, fitted up in the centre of the eastern gallery, facing the orchestra. In the first part the celebrated Hailstone Chorus was enthusiastically encored, and though well performed the first time, was better given afterwards. The whole of the series of choruses which followed were sung in the grandest style. It will be remembered that the solos in the first part of *Israel in Egypt* are comparatively unimportant. The opening recitative, "Then sent he Moses," was sung admirably by Mr. Sims Reeves. Miss Dolby gave much expression to the solo, "Their land brought forth frogs," and the beautiful air, "Thou shalt bring them in." Mr. S. Reeves exerted himself to the utmost in the song "And the enemy said," and was deservedly encored. Madame Clara Novello, in her duet with Madame Lemmens Sherrington, "The Lord is my strength," and more particularly in the solo, "Thou didst blow," sang like a thorough artist, and with much devotional feeling. "The Lord is a man of war," by Messrs. Belletti and Weiss, was one of the greatest successes of the day, and was repeated by general demand. One of the most finely executed choruses was "The people shall hear," and the concluding chorus, "The horse and his rider," went magnificently. Madame Clara Novello delivered the opening passages with immense force and energy, and produced a startling effect. The Festival concluded, as it had began, with the National Anthem, after which the royal party retired amid the enthusiastic cheers of the audience. The name of Costa then resounded

from thousands of tongues, and the vociferous plaudits that overwhelmed the popular conductor, as he retired from the orchestra, must have convinced him that his unremitting exertions to render this memorable occasion worthy of the illustrious musician in whose honour it had been projected, were thoroughly and unanimously appreciated.

The weather being most propitious, the grounds, for some hours after the oratorio had finished, were thronged, and besides the performances of military bands, there were various choral parties, who improvised some very agreeable music for the entertainment of the visitors.

Thus ended the Centenary Commemoration of Handel's death, which has required many months of active exertions and diligent attention on the part of those concerned in the management, to bring it to perfection; and all connected with the Festival deserve the highest praise for the manner in which they have brought their labours to a close.

In each of the departments there have been evidences of considerable ability, and much talent for organization. Mr. Bowley, the energetic manager of the Crystal Palace Company, deserves the chief praise, for upon him devolved all the difficulties that arose from day to day; and most ably did he overcome them. It must have been particularly gratifying to him to witness the complete success of a festival, the idea of which originated entirely with him. He was ably assisted by Mr. Grove, the secretary of the Company, who did his utmost to give satisfaction to all concerned in the undertaking; and by Mr. Harrison and Mr. Brewer, the president and secretary of the Sacred Harmonic Society. So far as the arrangements for the chorus were concerned, great credit is due to Mr. Daniel Hill, Mr. Husk, Mr. Carmichael, and Mr. Whitehorn, the superintendents. The following gentlemen should also receive their due meed of praise: Mr. Windsor, superintendent of the band, and Messrs. Puttick, Mason, Smith, Done, Amott, Gray, Halle, Banks, Sudlow, and Hill, who conducted the country arrangements.

The numbers present at the Crystal Palace on the four days were: Saturday (the rehearsal), 19,680; Monday, 17,109; Wednesday, 17,644; Friday, 26,826; total, 81,259; being 32,845 more than upon the occasion of the preliminary festival in 1857.

The accounts have not yet been made up; but it is stated that the whole of the receipts arising from all sources, will amount to about £33,000; and the expenses have been estimated at £15,000, leaving a large surplus to be divided between the Crystal Palace Company and the Sacred Harmonic Society, in the proportion of two-thirds to the former and one-third to the latter, so that the Company will benefit to the extent of about £12,000, and the Society £6,000.

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The Committee of the Sacred Harmonic Society have addressed a letter to the members of the Handel choir, thanking them for their zealous and efficient services during the festival, and congratulating them upon the complete success which has attended their exertions. The committee also state, that they will shortly have the pleasure of furnishing to every one who has rendered any service in the festival, a bronze medal, prepared expressly for presentation to them, as a commemorative token of their having shared in the labours and honours of this remarkable and interesting commemoration.

TO CORRESPONDENTS.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

We would request those who send us country newspapers, wishing us to read particular paragraphs, to mark the passage, by cutting a slip in the paper near it.

The late hour at which Advertisements reach us, interferes much with their proper classification.

Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence, otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance. All communications must be authenticated by the proper name and address of the writer, not necessarily for publication.

Musical Contributions.—We take this opportunity of thanking many of our friends for their kindness in offering us musical compositions for publication, but it is right to state that it would be quite inconsistent with our arrangements to entertain any offer of this nature.

Brief Chronicle of the last Month.

ADDINGHAM.—The Choral Society gave their first concert on Whit-Monday, in the National School-room, Addingham, the band and chorus numbering about thirty performers. Mr. Wm. Dean presided at the pianoforte, and Mr. James Dean conducted. The music was well performed, considering the short time the society has been in existence.

ADELAIDE (South Australia).—The Choral and Sacred Harmonic Societies of Adelaide have had their Handel Festival, and have done their best to commemorate the immortal musician. On the 14th of April, the *Messiah* was given, at White's Rooms, to a crowded audience, the Governor and leading colonists being present upon the occasion. The principal vocalists were Misses Petman, Tozer, and Rowe; and Messrs. Daniel and Ball. Madame Anna Cranz was prevented by indisposition from singing. Mr. Luiger was the conductor, and Mr. Chapman leader, while Mr. Daniel filled the office of choral-master. According to the local papers, the performance was in the highest degree successful; the solo singers distinguished themselves greatly, the choruses were admirably executed, and the band acquitted themselves in a most satisfactory manner. On the following evening *Alexander's Feast* was given equally well.

BEDFORD.—The Bedford Harmonic Society performed successfully *Judas Maccabæus* on the 7th of June. Miss Rosa Haines gave the soprano songs excellently; Mr. Haines, Mr. P. H. Diemer, &c., sang other solos. Mr. John Nunn was the principal violinist. Mr. Jordan took the chief violoncello part. The Rev. Henry E. Havergal conducted as usual.

BEETHOVEN ROOMS.—Miss Le Dieu's soirée musicale took place at these rooms, on the 6th of June, when the

principal performers were Miss Van Noorden, Mrs. Beuthin, Miss Palmer, Mr. Regaldi and Mr. Thomas, Madame de Vaucheran, Mr. Dando, and Miss Le Dieu. Conductors, Mr. Walter Macfarren, Mr. Beuthin, and Mr. Van Noorden. Miss Le Dieu is an accomplished pianist, her execution is neat and precise, and she played several classical compositions of Mozart and Beethoven with considerable taste. Miss Van Noorden gave the cavatina, "See at your feet," by Balfe, in a most effective style, and Mr. Regaldi, among other pieces, sung a beautiful composition of his own, called "The soldier's lament." The concert was well attended, and gave general satisfaction.

BRISTOL.—On Whit-Sunday, the choir of St. Mary's Catholic Chapel performed Haydn's Mass, No. 16, in a highly creditable manner. They were assisted by several accomplished singers. Mr. Sircom presided at the organ, and Mr. S. D. Saunders conducted.

CHELTHENHAM.—The annual concert of the members of the Choral Society, formed from among the students in residence at the Normal College, and at St. Mary's Hall, came off on the 14th ult., and was conducted by Mr. Bliss. The room was crowded by some 1100 auditors. The music performed consisted of selections from Mozart's 12th Service, and from the *Creation* and Romberg's *Lay of the Bell*, with full orchestral accompaniments, and a selection of part-songs, &c., unaccompanied. Several of the choruses were admirably given by about 130 voices.

CONCERTS TO COME.—Miss Elizabeth Philp has announced a morning concert for the 5th of July, to take place at the Hanover-square Rooms. The performers will include Madlle. Artôt, Madame Finoli, Miss Dolby, and Miss Philp; Messrs. Jules Lefevre, Patey, Wieniawski, Engell, Benedict, &c.—Miss Clara McKenzie and Miss Spiller's evening concert will be held at St. Martin's Hall, on the 5th inst., with Mr. S. Reeves, Miss A. Goddard, Miss Palmer, Miss Banks, the Misses McKenzie, Miss Spiller, the Madrigal Union, and others.

COSELEY.—**MUSICAL FESTIVAL AT CHRIST CHURCH.**—Handel's *Judas Maccabæus* was given at Christ Church, Coseley, on the 16th of May, for the benefit of the Wolverhampton Orphan Asylum. The Coseley and Sedgley Choral Society have for some time past been diligently engaged in mastering the many beauties of this oratorio, and the result of their labours was a performance which may challenge comparison with many meetings of much larger pretensions. The band and chorus comprised about 100 performers. The principal vocalists were Mrs. J. Hayward, Miss Whitham, Mr. Mason, and Mr. Glydon. Mr. Henry Hayward acted as leader, and Mr. S. Simms, jun., presided at the organ. The entire arrangements were under the control of Mr. Evans, conductor.

CREWKERNE (Somersetshire).—The Musical Society of this town gave a concert on the 7th ult., at the National School-room. The programme contained a judicious admixture of vocal and instrumental pieces, including songs and choruses, which were very neatly performed. Mr. Summerhayes conducted.

DERBY.—The members of the Harmonic Society gave their fourth and last concert of the season, in the Temperance Hall, on the 6th ult. Mr. Charles Horsley conducted, and the band was under the leadership of Mr. Kendrick. The orchestra consisted of upwards of 70 performers, Mr. James presiding at the organ. The performance commenced with an overture by the band, which was played with precision and taste; the cornet playing of Mr. Ryley was much applauded. There were several songs by Miss Belfield and Mr. Carnall, and the second part of the concert was devoted to Van Bree's cantata, *St. Cecilia's Day*, which produced an excellent effect.

DOWNTON.—The members of the British Schools held their annual meeting on the 18th ult. Messrs. Stanley, Drage, and Kenningham, of Salisbury Cathedral Choir, were the vocalists engaged for the occasion, who sang